



Join **5** and Celebrate

SACRED DANCE GUILD

newsletter

JOURNAL

newsletter

Fall Issue (September) 1980-81

Vol. XXIII No.1

PRESIDENT'S LETTER

The Lord is present in His Sanctuary
Let us Praise the Lord
The Lord is present in His People
gathered here
Let us Praise the Lord
Praise Him, Praise Him, Let us
Praise the Lord.

We are who we are because God Is Who He Is. The Great I Am gathers us together in His Presence. What else can we do but let the Praise in our hearts spill over into our entire being whether that be manifested in quiet meditation or jubilant dance.

This summer I joined many others in, not one, but two beautiful Festivals, carefully designed by loving, creative people. I learned a great deal about the ministry of Healing and the forms of Old Testament and Black Dance. But, deeper than that, I experienced God in new and challenging ways. For many others I know there were special experiences too. Cleansing tears, joyful smiles, shining eyes, spontaneous hugs, prolonged conversations, 6:30 a.m. Eucharist on the beach or in a chapel, sitting together in silent prayer for a half hour before the day's classes begin -- these are signs that we are a People -- a community gathered in God's Name.

Later, in August, I drove 7 hours up to Freedom, Maine to join 7 other Board Members in a Retreat together. We did spend one morning in a Board Meeting but that agenda was not our main purpose for being together. Our main purpose was to be together . . . And we were. Praise the Lord!

The Proposed By-Laws and Option #2 of the Dues Proposal have been accepted. There are several regions around the country that are hoping to begin organizing themselves into new Chapters. A Brochure is being created now and should be available this winter. Very detailed plans have been made for the 1981 San Antonio Festival by a Committee that came from Texas, Arizona, California, and Massachusetts. A committee will be examining our Journal and making recommendations for a more attractive and readable format. We have begun to discuss our identity as the Sacred Dance Guild: What does it mean to be a broadly religious community that dances its faith? Are we in reality something different from our philosophical statement about ourselves? What are the implications?

I believe that taking responsibility for every one of the issues stated in the preceding paragraph is a sign that we are maturing and that we will continue to become who we are. Pray for the people who are working hard to ensure a strong future for the SDG.

I pray that the Lord will guide all of us to Himself and to one another. Keep the Faith. Dance from your hearts. Find one or two with whom you can share your work. Submit yourselves to the Lord and to one another. Then He will shine in all you do. Amen.

The Peace of the Lord be with you,

Carlynn

BE ON THE ALERT FOR:

, NEW OFFICERS * FESTIVAL REPORTS *

Letter from the National Program Director

What a year of Festivals! We have joined hands from Endicott in the east to Denver in the west and now on to San Antonio!

The planning for 1981 is already in motion with Carolyn Deitering, Tucson, Arizona and Jinka Jarver, San Antonio, Texas coordinating the effort. The theme for the Festival will be relative to the Creative Process.

I spent three wonderful planning days with them in July in Texas and I can assure you that you are in for a treat! Trinity University is a wonderful facility with a beautiful chapel and the city itself offers so many festivities. Get ready for a colorful, Mexican-flavored joyous 23rd Festival - June 17th through the 21st, 1981.

The following report is for the Festival held at Endicott College June 25-29, 1980 at Endicott College, Beverly, Ma. The report for the Denver Festival held July 16-20, 1980 will be included in the next issue of the Journal.

I want to take this opportunity to say a very special thank you to Joan Sparrow, Gary Yoos and Sybille Volz our National Program committee. Their hours of work are so many and their love and devotion is unending.

This has been quite an eventful year for planning which also includes a Festival in March, 1982 at the University of Miami, Coral Gables, Florida and the beginnings of an outline for our 25th Anniversary of the Guild for 1983!

I continue to be awed, inspired, honored and truly grateful to be a part of such an exciting, growing, spirit-filled community.

Gloria Castano

National Program Director

*Sacred Dance Guild 22nd Anniversary Festival
 Endicott College, Beverly, Ma.
 June 25-29, 1980*

"The Healing Ministries" with Eileen Lynch and Father Joseph M. Scerbo of the Institute of Christian Healing, Narberth, Pa.

"Zen" with Maurine Myo on Freedgood, President of the Cambridge Buddhist Assoc.

"Holistic Awareness" Starfire, free lance consultant in integral education

"Ballet as it relates to Worship" Suanne Ferguson, director of the Emmanuel Dance Company and of Leisure Time Ministries at Vestavia Hills United Methodist Church, Birmingham, Alabama.

"Tapping Our Own Resources" with Dana Schlegel serving as facilitator, an open discussion on the many faceted areas of Sacred Dance.

"An Evening of Liturgical Dance" with Carolyn Deitering, a liturgical dancer from Tucson, Arizona who performs and leads local and national workshops in the art of body movement as a language of prayer and celebration.

"The Emmanuel Dance Company" And This is Love A program of Sacred Dance, drama and music under the direction of Suanne Ferguson.



Healing session

Father Joe Scerbo

Impressions.....Endicott Festival, 1980.....Healing

Stillness....the cool morning breeze moving in from the sea..... gulls calling.....bees humming.....bodies, relaxed, yet alert.....straight and strong upon the cushions on the ballroom floor.....rising to walk with deliberate steps over the red bricks of the verandah.....hearing, smelling, feeling the new day awaken and dance around us and within us.....Zen...Maurine Freedgood.

Excitement !.....six young men and women dancing.....sharing their faith and talent...in concert.....in class.....in play.....and this is love.....The Emmanuel Dancers.

Hands touch....in compassion....in understanding.....eyes meet...arms and lungs stretch out.....opening and receiving the gifts of air, sun...tears flow...relief, joy.....you love me !.....Starfire.

Men and women....young and old....experienced dancers....never danced before.....all move together in the gym.....from Confusion to Clarity....ballet discipline....for the body.....for the mind....for sharing through movement the love of God.....Sueanne Ferguson.

Acknowledge pain.....needs.....ask for God's healing love....dance before the Lord with all your might.....seek and ye shall find....pray together for restoration.....believe !.....compassion. Eileen Lynch and Father Jo Scerbo.

Surprise !.....Surprise !.....God is a Surprise !.....rediscover the joy of dancing together....clappingsinging.....laughing....praising.....learning to draw congregations into the dance....Jumping Jehoshaphat !.....Carolyn Deitering.

Sharing our treasuresideas....resources....answers to all those questions.....receiving and giving.....Dana Schlegel.

"To Heal.....to restore, set right; become whole, sound." Five days at Endicott College in Beverly, Ma.....June 1980.....body, mind, spirit, relationships.....truly we are all One in spirit, one with creation. This was a festival designed to teach us the healing power of love in this dance of life. I came away feeling renewed by the discipline of mind and body, the times of silence and the times of laughing and dancing, the many different kinds of experience and the wonderful variety of caring, creative people.

Shirley Stager, Freedom, Maine



Maurine Myo on Freedgood

Zen

" I was totally satisfied with every aspect of this Festival and very pleased with the quietness - the gentle pace....Maurine Myo on was the highlight for me ! Her serenity, dignity and respect for life permeated my every pore and I was refreshed."

Joanne Drouin, Pembroke, N. H.

" The Guild has truly helped guide me into ministry. Thank you so much for all the nourishment ! "

Ellen Chahney, Boston, Ma.

" Wonderfully planned with care ! Thank you !

There is an atmosphere of integrity and true spiritual presense with each other...."

" Everything was superlative ! "

Grace K. Parker, N.Y., N.Y.

"I'm still walking around with the feeling of Starfire's presence and I feel different - enriched, energized, more confident, more loving.....The evening with Carolyn Deitering was worth the whole Festival. All of her dancing and choreography seemed exactly "right". I loved the dances with the hand bells.....Each of the four years at Endicott has been so special in its own way - I would'nt have missed any of them! "

Carolyn Moon Rockville Center, N.Y.

"Terrific, everyone was so friendly and helpful. Enjoyed the well-rounded program and believe every question I had was answered."

Charlotte Johnson, Newtown, Pa.

"It was a superb experience for me! As a new member of the Sacred Dance Guild, I did'nt know what to expect. The festival far surpassed my moderate expectations. "

Inez Tolson, Stoneham, Ma.



Starfire



Healing session

Eileen Lynch

"My recent week with the Sacred Dance Guild at Endicott College was one of the most meaningful weeks of my life. I see now my direction is in the healing area... I will develop my own program to project love and healing with dancing, humor and touching, Wow. "

Winnie Rupp, Media, Pa.

"It was an incredible experience to watch and hear Maurine so beautifully blend the philosophy/theology with that of the timbre of the Festival. Her sensitivity to the group's emotions and energy was a real mark of a professional leader..... I adored Suanne and her tremendous young people, The Emmanuel Dancers; I could not get enough of them and their fine work. Suanne's leadership attests to the further realization of the talents and resources we have among our own! It was good to have the balance of ballet in our otherwise strong modern learnings.

(cont.)

(cont.)

The Leadership of Carolyn and Starfire each in their wonderful uniqueness was a true gift to the Festival....I was truly excited about my two sessions "Tapping our own Resources".....because of what the folks brought to the sessions in and through themselves! How rich the Guild is! "

Dana Schlegel, Lancaster, Pa.

"Suanne's teaching made the ballet classes a true learning experience. Her methods helped to bring a new understanding in relation to Sacred Dance - a wonderful evening with the Emmanuel Dancers. They are a great witness to God's presence among us...."

"This was the third year I attended the Festivals and thought this was the best. There was more free time, the worship service was terrific, there seemed to be a good blend of classes - I liked starting the day with meditation. Maurine, a strong, beautiful woman, I loved her...Starfire was a delight and I hope I can carry her philosophy with me, her class was the beginning of a great experience for me...(Carolyn so quiet, so gifted...Suanne's classes were very important and her way of presenting them was so good, made you feel at ease...all the leaders, I loved them."

Connie Santoro Manchester, Ct.



Suanne Jerouxon

Ballet Class



Eileen Lynch and Father Joe Scerbo Healing Worship Service

"A blessing to have Father Joe Scerbo with us. He esteems dance both in relation to worship and healing...The worship service was beautiful and Eileen's prayerful presence uplifted us..."

"We made many new friends and deeper spiritual friendships with sacred dancers and were enriched by each class we attended but the culmination of the Sacred Dance Healing Service at the First Parish Church was superb. We came wondering how we could fuse inner healing and Sacred Dance in our church at home. We are leaving with a wealth of resources in our hearts...Thank you."

June and Robert Pacetti Miami, FL.

Impressions of the Endicott Festival (in part)

by Therese Manning

"I keep saying, I don't know what I'm called to do - now I begin to listen; I begin to hear and I'm challenged!.....by the excellence in the prayer/dance spirit of Carolyn Deitering. I feel enriched! I feel called.....



Carolyn Deitering

.....I am intrigued by Starfire, graced by Gloria, put to blossom by Carolyn, energized by Dana, brought to life by Suanne, touched by suffering-turned-to beauty-through-acceptance by Eileen, wanting to dance what's inside by Joe, put in touch with stillness by Maureen, made gentle by Carlynn.

.....A seed in me was watered today. It has a long, patience-needing struggle ahead to reach to the heights.

.....Without thinking about it, I was brought to see what it means to love movement, to know life!

(cont.)

(cont.)

.....I must be open to all who can nurture my seed - I must reach...
Now I want to cry because I hear your call and I'm scared - I feel not good enough.
Where can I find in me the uniqueness that will add a dimension to sacred dance??



Sandra Lowery

Carlynn Reed

I have been broken open, loosened, stretched, called to listen, and filled to bursting with potential. I could'nt begin to know now what it all means. I need patience as my story unfolds. This is a turn in the road, my road, and I see a glimmer coming from around the next corner....in rest I will find the God of movement, of this moment....It's been so long since I could be spontaneous with words, with prayer...I am a channel - the Spirit flows through me."

....."I came to Beverly empty and I learned that I was'nt...Thank you Lord...."

Therese Manning, Arlington, Va.

Prepared by Gloria Castano, National Program Director
Endicott Festival, June 25-29, 1980 Beverly, Ma.

SDG

JOURNAL

SDG

Editor's Note: Your Editor first became "acquainted" with the Shakers in 1963 as a result of directing from Labanotation score the dance by Doris Humphrey called "Shakers". From that time, research into the Shakers and visits to Shaker Communities and Museums has increased not only your Editor's love for the sect of Early America but also her library. The following is taken from a lecture given at Iowa State University:

ON "SHAKERS"

Who were these Shakers and whence came they? This religious sect originated about 1747 among a group of English Quakers who had been strongly influenced by a remnant of the French Prophets, or Camisards, who under persecution had fled France to the British Isles. Among his group who worshipped in Manchester, England, there arose a young woman, Ann Lee. She was the daughter of a blacksmith. Wholly illiterate, for there were no schools for the poor in England in her day, but possessing such an honest and consuming desire to know God and to do His will, she soon developed great spiritual power and insight, and was accepted as the second embodiment of the Christ spirit upon earth by the Shaking-Quakers. Her followers henceforth called her Mother Ann.

It was in the closing years of the American Revolution, when at times it seemed as if almost nothing had been accomplished by five years of sacrifice, bloodshed and broken homes, that a religious revival broke forth on the New England frontier. Hundreds of war-weary souls were seeking a solution--were looking for salvation. Then word reached them that in the wilderness above Albany dwelt a strange little band of Believers who were attempting to re-establish the Early Christian Church; they lived by the Golden Rule and patterned their lives wholly upon that of Jesus Christ, living celibate lives, sharing all they possessed, and being complete pacifists.

Thousands of converts soon joined the ranks of the Believers in Christ's Second Appearing, or Shakers.

Here into the common coffers of the communities each convert poured whatever he possessed--a feather-bed, a yoke of oxen, a fine farm or a couple of hens, whatever constituted his worldly possessions after his debts were paid.

In the eleven Shaker communities, or model democracies, that had been formed, where many hands united, their village streets were soon lined with buildings of excellent architecture, equipped with furniture of their own making, designed for utility and durability. Their fields were vast and cultivated and their orchards and vineyards soon stretched off at great distances. Well-tilled vegetable and herb gardens skirted each kitchen where substantial meals for a hundred Brethern and Sisters were prepared thrice daily.

Thus, they became inventors and produced countless gadgets, tools and machinery to increase their efficiency in production. They invented a rotary harrow, a threshing machine, a fertilizer spreader, a splint-cutting machine for the manufacture of baskets and boxes. They seldom applied for patents on their inventions, for they considered such restrictions as "smacking of monopoly" which was contrary to the Golden Rule.

The Shakers were also skilled horticulturists, developing new and better species of apples, plums and peaches. Moreover they conducted the first nurseries in their localities, raising, packaging and distributing seeds in America, first large-scale production of kitchen and medicinal herbs, improved their herds and flocks by importing and breeding thorobred stock, observed high standards of sanitation in their vast barns and dairies.

Moreover, the Believers applied most scientific methods in their cooking. Again the Shakers recorded the works of their hands and left us definite information on cookery in a day when books on the art of cooking were few.

The western Shaker Societies served thousands of meals to the hosts of Easterners who migrated west by the hundreds.

The Shaker societies were the orphanages of that day, and, one might say, they were the forerunner of the domestic science training schools of a later period, for every girl raised by the order received along with her book-learning a thorough education in housewifery.

They were pioneers in the canning industry.

Their great kitchens were built for communal living and were equipped with conveniences often years ahead of the times -- running water, stone sinks, specially built ranges and ovens, such as the revolving pie oven at Canterbury planned so that heat was evenly distributed and the baked loaves and confections could most easily be removed by rotating the oven shelves.

Cleanliness was almost a part of the Shaker creed.

Like Shaker architecture, furniture and dress, the cooking expressed genuine simplicity and good quality.

But it was the exalted worship of the convulsioners however, more than any other aspect of the Shaker faith, that aroused the curiosity of the world. This was so strangely rhapsodic, so hypnotic in its effect, that the people who flocked to Niskeyuna (near Albany, New York) in ever greater numbers could ascribe it only to transcendental causes and accept it as evidence that the kingdom of God was truly at hand. The earliest account of a meeting (by one Valentine Rathbun, in 1780) portrayed, indeed, a remarkable scene:

"Everyone acts for himself, and almost everyone different from the other; one will stand with his arms extended, acting

over odd postures, which they call signs; another will be dancing, and sometimes hopping on one leg about the floor; another will fall to turning around, so swift that if it be a woman, her clothes will be so filled with the wind, as though they were kept out by a hoop; another will be prostrate on the floor, some trembling, extremely; others acting as though all their nerves were convulsed; others swinging their arms, with all vigor, as though they were turning a wheel, etc. They have several such experiences in a day, especially on the Sabbath."

With the organization of singing classes, the adoption of letter musical notation, and the appearance of unharmonized manuscript hymnals in the early 1820's renewed interest in song and its co-ordination with dancing became evident.

Dancing as a deliberate and purposive art, it will be noted, was a gradual development. The "odd postures" and random bizarre exercises of the first meetings were involuntary acts, acceptable gifts of God, many of which entered into the traditional ritualism. But as time went on, because the Shakers danced before an audience, there dawned a consciousness of purpose, and with it a tendency to rationalize and justify the gifts. According to apologists, the early gifts, being mortifying in character, taught humility and aided in purifying the soul. When a Believer trembled, he was Shaking off doubts or keeping down the life of the flesh.

The holy laws, hitherto an oral or secret code, were now written down for the protection of all, requiring Believers, among other injunctions:

"to retire to their rooms in silence for the space of half an hour, and labor for a sense of the gospel, before attending meeting...to sit erect in straight ranks in retiring time and...attend to the reading of

the hymn or anthem that is to be sung in meeting...by the order of God, not to present themselves to worship Him, when under the condemnation of sin unconfessed. But ...to present themselves to worship with clean hands and pure heart and justified conscience...to go into meeting in the fear of God, walking upon the toes, and two abreast,keeping step together..."

An analogy may be drawn between the worship of the Shakers and their handicraft. In the beginning workmanship was somewhat crude, consisting of experimental attempts to achieve forms, satisfying to the communal mind and conscience. Eventually a specific type of furniture and architecture emerged pure in line, rightly proportioned, suited in every way to the needs of the order. But though Shaker design was the acme of simplicity, and free of all superfluity, it was yet possible to create endless combinations and variations of the elements of which it was composed. So in the dance. The steps were made more graceful, postures were refined, and the original linear and circular movements developed into finished, precise movements.

The element of inner conflict, the inevitable attribute of a religious culture, also influenced the ritual. The life of the Believers was a war between flesh and spirit, a struggle to suppress or sublimate desire and normal instincts. The code of separation alienated them from kith and kin. The principle of celibacy parted the sexes. Social and worldly intercourse was carefully controlled. Humility, plainness in dress and speech, consecrated labor, doctrinal mediation, the submergence of self for the common good--all were cardinal virtues. And though the worshippers could find spiritual recreation and release in the songs and dances, though the urge to break

through the prescribed manners and frolic, embrace, and dance alone was often irresistible, even these tendencies were affected by ingrained habits of order and obedience. The effect of such opposition of forces was to imbue the exercises of worship with a quality of tension, unpredictability, and meanings partly veiled. The dance was a virginal expression, but not without dynamic physical character.

(Thanks to the books: The Shaker Cook Book by Carolyn Piercy, The Gift to be Simple by Andrews, Chronicles of the American Dance by Magriel and to the Shakers themselves.)

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Deadline dates for Journal items:

Fall Issue - August 15

Winter Issue - December 15

Spring Issue - March 15

Theme for Winter Journal will be "Schools Featuring Sacred Dance and Courses in Sacred Dance - and Curriculum of Sacred Dance. (Do send in articles and lists!)

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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year)....\$16.00
 Regular (2 years)... 30.00
 Student (1 year).... 10.00
 Group (1 year)..... 45.00
 Sponsor (1 year).... 50.00
 or more
 (specify)... _____
 Life.....400.00

Send Your Membership to Sally Alderdice,
 R.D. #2, Valatie, New York, 12184.

Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID
THROUGH THE SACRED DANCE GUILD MEMORIAL
ENDOWMENT:

Name: ___ Address: ___ Telephone: ___ Church
Where Active: ___ Sacred Dance Guild Member: ___
How Long: ___ Resumé of activities
(Dance training, previous SDG evenrs
attended, performances, participation in
dance groups, etc.): ___ What is your con-
cept of use of dance as religious art? ___
Event for which financial aid is request-
ed: ___ Of what value do you hope this
event will be? ___ Cost of event to you: ___
How much can you finance yourself? ___ If
scholarship aid is limited, do you have
other sources? ___ Name and addresses of
three (3) references. (Please ask these
individuals yourself to write us a rec-
ommendation.) ___
Send Application to: Maxine DeBruyn,
Box #76, Zeeland, Michigan 49464

MINUTES OF THE BOARD

Thursday, June 26, 1980, Endicott College
Beverly, Mass.

(Summarized: Purpose to set the agenda
for other Board Meetings at the Festival.)

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June 26, 1980, Endicott College, Beverly,
Mass.

....Agenda

I. Kit -- Sybille Volz reported that the
Kit has been updated since last year....
Motion: Doryann Duncan made the motion
that we use up the existing Kits at \$6.00
and start sending the new Kit (@\$12.00)
when the new brochure becomes available
advertising the new Kit information.
Shirley Stager seconded the motion.
Motion carried.

II. Ballots -- ...

III. By-laws -- ...

IV. Books --The proposal was made

that the S.D.G. begin a Library of S.D.
books to be owned by the Guild. A committee
would review titles and then pass suggest-
ions on to the Board to be reviewed as we
go along over a period of months and
years. Further suggestion: that "books"
be expanded to Resource Materials -- so
as to include videotapes, music, papers,
films, etc. The Archivist would maintain
the Resources. The gradual acquisition
is imperative; it was recommended that the
authors be invited to contribute their
works to the library.

V. Computer Mailings

VI. Letter for New Members

VII. Annual Reports

Recommendation: that a Proposal for a
Special Edition be brought before the
membership at Saturday's meeting. The
Special Edition (in addition to a regu-
lar Fall Journal/ Newsletter) would
highlight the two Festivals, report on By-
laws and Dues votes, election results,
listing of upcoming events, updated "blue
sheet", minutes of Annual Membership
Meetings (Beverly, Denver) and a cover
letter from Carlynn.....

*

Saturday, June 28, 1980, Beverly, Mass.

....The purpose of this meeting was to
set the agenda for the Membership
Meeting which would be held following
lunch that afternoon.....

*

Saturday, June 28, 1980, Beverly, Mass
Annual Membership Meeting

The meeting was called to order by Pres.
Carlynn Reed at 1:10 P.M. Carlynn ex-
plained the nature and purpose of this
meeting as a prelude to the Business
Meeting to be held at the Denver Festival
in July, and she added that discussion
shared and votes cast at the Beverly, Mass.
gathering are as equally important as that
which take place in Denver.

Doryann Duncan underscored Carlynn's state-
ment and likewise stressed the relevance

of this meeting in relationship to the on-going work and program of the S.D.G. -- especially as will be formally considered at the Denver Festival.

I. Ballots -- Joan Sparrow distributed the ballots for this year's elections

II. By-laws and Chapter Charter -- Carlynn read the revised By-Laws article by article, and she paused at each section for Joan Sparrow to clarify the revisions by reading the former statements and explaining how and why the change was made. Discussion on each Article and/or Section was encouraged.

Starfire raised the group's consciousness regarding the connotation of the use of the word "religious" as appears in Article III, Section I. Discussion followed Starfire's question and helpful ideas were shared by members present on the meaning and intent of the word "religious" and "spiritual". It was suggested that a rewording be considered so as to include both words, thus making the statement more inclusive and more explanatory in its nature. Thus, Article III, Section I would contain the phrase: "Membership shall be open to all who are interested in the dance as a spiritual/religious art form." This revision was approved by unanimous consent of the members present.

The Chapter Charter was read following the procedure as used for the By-laws. It was recommended that Article II be revised in accordance with the change made in the By-laws, i.e. "...dance as a form of spiritual/religious expression."

With the By-laws and Chapter Charter being read in their entirety and discussed, the votes were then cast on the printed ballots.

III. Nominating Committee -- Lindsey Huddleston presented and read the slate for Officers, Board of Directors and Regional Directors. Those nominated and present were introduced. A word of explanation was offered regarding the election of Regional Directors and Chapter Representatives. The Regional Directors are elected by the membership

at large; however, in those geographic areas where members have formed a Chapter, a Chapter Representative is elected by the local members -- giving like representation in lieu of a Regional Director....

IV. Dues Proposal -- Jary Yoos, Financial Advisor, prefaced her presentation by giving an overview of the present financial status of the S.D.G. She explained that an increase of \$2.00 (10%) will only maintain the Guild at its present financial level, and this will be done with difficulty in the face of inflation.

Jary then presented the three options for the increase of membership dues; she clearly explained each option and reviewed what the increase may mean in terms of increased services and benefits in and for the Guild. In the course of the discussion, Jary pointed out that any contribution (including membership dues) to a non-profit organization is tax deductible. It was suggested that such a statement to this effect be printed in the Guild's publicity sheet, brochure, etc.

Starfire raised the question on the "starting date" for the new dues. A date in the Fall was recommended; however, it was noted that in previous years the change went into effect immediately after the Annual Membership/Business Meeting. This year that would mean in latter July. After further discussion, no real decision was made to be recorded herein...

V. S.D.G. Endowment Fund -- Jary continued in her role of Financial Advisor as she presented a brief report on the S.D.G. Endowment Fund. The Fund takes two forms with one expressed purpose. Monies are presently invested in a Savings Account maintained by Treasurer Dorothy Johnson in Frederick, Md., and also in three Term Certificates (\$1,000 each). The interest of the Savings Account and Certificates is that which makes up the Scholarship Fund for the Annual Festival.

Clarification: The Margaret Taylor Endowment at Pacific School of Religion and the SDG Endowment are not one and the same, nor is their intent/purpose the same. Leadership at the Meeting

very strongly felt that this needs to be further explained to the Guild membership so that all will have a clearer understanding as to where their contributions are going and how each is used. This concern is not to undermine the Taylor Endowment but it is felt that greater emphasis must now be placed on increasing the SDG Endowment Fund so as to insure a larger investment base from which more interest can be drawn and be put to even greater use within the Guild's activities. Jary stressed the need to acquire matching funds and the necessity of having \$10,00 to \$15,000 invested for more realistic, usable interest.

As contributions to the SDG Endowment Fund were encouraged, suggestions came from the floor that we investigate the Foundation Library in NYC and a like Foundation in Boston and other similar sources for matching funds. In closing, Jary again made the plea for anyone who knows how to write grant requests or has expertise in such areas to please let the Guild's leadership know of one's interest.

The proposal was made that any monies received over and above the regular membership dues (which is applied to operating expenses) be deposited in the SDG Endowment Fund; i.e., 'Sponsor' minus dues would be so handled. No decision was made or called for at this time.

VI. Special Edition of the Journal/Newsletter -- Carlynn presented the proposal that a special edition of the Journal/Newsletter be published in early Fall. This edition would serve to highlight the two 1980 Festivals, report on the elections, update the "blue sheet" (info. flyer) and list upcoming Guild-related events around the Country. There would still be a regular Fall Journal/Newsletter.

A unanimous affirmative vote of members present gave the leaders direction to so proceed in preparing a Special Edition.

VII. Sacred Dance Guild Kit -- Sybille Volz, Helps and Guidelines Director, reported that the content of the Kit is being changed, and it will now include the following four books:

- 1) Theology in the Shape of Dance by Judith Rock
- 2) Considerations for Starting and Stretching a Sacred Dance Choir by Margaret Taylor
- 3) Involving People in Dancing Worship by Doug Adams
- 4) And We Have Danced by Carlynn Reed

These four works are considered excellent choices to be so included. The recommended cost of the Kit is \$12.00 --which is still a bit of a savings over the cost of the books should each be purchased separately from the Sharing Co.

By general consensus, the members present approved the change in contents and cost of the Kit.

IX. Logo-- Carlynn reminded the members that a logo is still being sought for the SDG. Please send in any ideas; share our quest with any artists who might be interested in designing a logo. Important to keep in mind is our inter-faith nature as a Guild.

X. Journal/Newsletter -- Carlynn called for any response, ideas, evaluation, etc., on the publication as presently designed, printed and distributed. Such responses are important throughout the year!

Mary Jane Wolbers, past President of the SDG, was introduced to the members present and was lauded for her devotion and guidance so graciously expressed to the Guild over the course of many years.

The Membership Meeting at Endicott College, Beverly, Mass. adjourned at 2:55 p.m.

Respectively submitted,
Dana R. Schlegel
Recording Secretary

SACRED DANCE GUILD BOARD MEETING WEDNESDAY
July 16, 1980

Since our Editor, Toni' Intravaia, was present at this Festival, the Board considered it an opportunity to give the Journal priority time at our meeting. Toni' reported that she mailed out 900

copies of the last issue with 820 to members and complimentary copies to various magazines, 10 extra copies to the President, etc. Tinka Tarver requested some extra copies of past Journals as publicity toward the San Antonio Festival, 1981. Gloria Castano requested extra copies of the Fall Issue and an extra copy for the Corresponding Secretary.

Looking to the future, Toni' made some recommendations:

1. She suggested we continue to look into the possibilities of The Sharing Co., doing the printing when we reach 1000 copies. Basic cost would be \$1100.00 for 96 pages; \$900.00 for 64 pages. That is on a par with our present printing costs.

2. Toni' suggested that she could use some help with the editing all of which she is presently doing. The Regional Publicity Directors could possibly edit the material they receive before sending it to Toni'. Judith Rock suggested it may be better to get one person specifically for the job of editing the activity reports from members. Several names were suggested and Toni' was encouraged to seek out the best and most helpful options.

3. On the issue of Journal themes, Toni' stressed the need for more input from members for articles. This Fall Journal was to be on the theme of course offerings in Sacred Dance at Schools throughout the U.S., prepared by Doug Adams. However, at present there is not a broad enough coverage so it will have to be postponed to a later issue. Gloria Castano suggested that perhaps it is more realistic to have one issue yearly, namely the Winter Issue highlight a major theme. This would take a lot of pressure off Toni' until it really catches on and there are more contributions of articles. Toni' suggested we really encourage Festival goers to write about their experiences for the Journal. Toni' will work on a Shaker theme for this Fall issue. It was suggested we publicize theme topics well in advance with deadline dates for those who wish to submit articles. Toni' is going to send a postcard bulk mailing announcing the theme and deadline to see if this might get better results.

4. Toni' has had several complaints from members not receiving their Journal. Since bulk mailings are not forwarded this could be the result of address changes. In some dramatic way, Toni' will try to announce the imperative need to inform the Membership Director of address changes.

On the subject of layout of the Journal, Doryann Duncan recommended that it be re-ordered so that immediately essential items should come first. Priority must be established as decided by Toni' in conjunction with the Board.

We adjourned our afternoon meeting as the Denver Festival was about to begin. We re-convened later that evening. The major purpose for this meeting was the setting of the agenda for the SDG Annual Meeting on Friday.

After we had set the agenda together, Judith Rock raised an issue which had concerned her for some time and which, as we talked about it, had been a question for several others as well. She pointed out that although we describe ourselves as inter-faith organization we act as though we are an inter-denominational Christian one. Prayers, worship services, etc., for the most part, reflect the Christian heritage and faith. Thus, one observing us at a Festival would be hard pressed to describe an inter-faith experience. All agreed that indeed this was the case and our integrity was at stake in this philosophical question. We realized, of course, that the reason for Christianity being so visible was that the high majority of SDG members were Christian at least as evidenced by those attending Festivals and those writing notes in the Journal. In order to be more truly who we are, Judith suggested we have two (2) choices available to us: (1) In our Festivals, workshops, worship services, etc. plan an inter-faith experience or (2) change our philosophical statement about ourselves to more closely describe what we are already doing. We all agreed this needed a great deal of thought and discussion by Board members and members at large.

SDG ANNUAL MEETING AT DENVER FESTIVAL
July 18, 1980

Present: Carlynn Reed, Doryann Duncan, Joan Huff, Gloria Castano, Toni' Intra-vaia, Joan Sparrow...Judith Rock, Ann Blessin, Connie Fisher...Sylvia Bryant, Suanne Ferguson, Peggy Reagan, Elaine Friedrich, Virginia Shuker, Cathy Herbert Black, Marilyn Onofrio, Ann Schneider, and Carla Gilbert.

Carlynn opened the meeting with prayer and a brief meditation which encouraged the nurturing of our roots both in our history and in our present commitment to one another and our Lord.

AGENDA ITEMS:

1. Secretary's Report: It was moved and seconded that the minutes of the 1979 Annual Meeting be accepted as published in the SDG Journal. Carried

2. Treasurer's Report: For the period 6/9/79 to 6/16/80: Income: \$6,236.73 Expenses: \$5,578.58, Net Income: \$658.15. The SDG has three \$1,000 term certificates for the Endowment Fund. The Treasurer's Report was accepted with the request to the Treasurer that future reports reflect exactly the Fiscal year.

3. Membership Report: Members were reminded that their dues were tax deductible. As of June 1980, there were 776 members: 630 regular, 95 student, 44 group, 1 sponsor, 6 life.

4. Publicity Report: Members were urged to submit their news releases from the Festival to their local newspapers. Notices throughout the year have been sent to denominational and dance magazines. In November, 1980 there will be a sacred dance workshop in Toronto, Canada.

5. Program Report: 1980: June Festival in Beverly, Mass., July Festival in Denver, Colorado. 1981-June Festival in San Antonio, Texas. 1982-March Festival in Miami, Florida. Members were asked to think of an appropriate place for our 25th Anniversary in 1983. The 1982 Festival committee selected March because it was Spring break for the University of Miami where the Festival will be held. Virginia Shuker, a student at the University, will be the coordinator of the Festival.

6. Journal Report: because bulk-mail does forward or return, members will receive their Journal only if Toni' has their correct current address. Toni' will be mailing postcards to notify members of upcoming Journal themes and to encourage submission of articles. There will be a re-ordering of the Journal according to priority items.

Expenses for the year:

Fall: \$1,489.20 - 700 copies plus brochures

Winter: \$1,173.07 - 800 copies

Spring: \$1,229.12 - 900 copies

Journals to Europe do cost more. Our international membership now totals 36: Australia 14, Canada 14, England 6, France 1, Germany 1.

7. Endowment Fund Clarification: The SDG Endowment Fund is not to be confused with the Margaret Taylor Chaney Fund at Pacific School of Religion. Some members have actually sent money to the Margaret Taylor Fund thinking it to be the SDG Endowment Fund. Life members have been designating their money for one fund or the other which has been honored in the past but in reality the placing of the money is at the discretion of the Board.

It was suggested that the letters from Doug Adams have inadvertently confused people on this issue. Carlynn will write to him to clear up the questions which have arisen. It was further suggested that money received from Life members be put in an escrow account. Jary Yoos, our Financial Advisor, has already recommended this and it is under consideration. Concern was raised about our term certificates which because of the rate of inflation are losing money. Two are due December 1982 and the third is due December, 1985. Alternative proposals will be evaluated at those times.

8. Nomination Ballot: The Nominating Committee, chaired by Carla Gilbert, presented the slate of nominees for the year 1980-81. Members cast their votes.

The Dues and By-Laws Proposals sparked a great deal of discussion with the two related quite closely. The major area of concern was the financial inconsistencies among present chapters and possibly future chapters. Presently Colorado has a 50-50

financial relationship with the Guild where the others have a 40-60, i.e., three chapters retain 40% of the membership dues. Under the proposed Chapter Charter, chapters would not retain any of the dues but would have a separate dues structure with their members. Any flow of money between chapters and national Guild would be strictly voluntary and individually evaluated; e.g., if either chapter or national guild had a financial need, a request would be made to the other. The four existing chapters have the option of retaining their present status or adopting the proposed Chapter Charter (if it is voted affirmatively). It was felt by the Committee to keep faith with past agreements with our four chapters.

The raising of dues from the present \$8.00/yr. regular membership was seen by some as a hardship for dancers and would lead to a middle-class elitist organization. Future chapter members would have the added burden of chapters dues.

A question was raised about obtaining grant monies, but up to this point the SDG has been unsuccessful despite attempts of member Kay Seivard of Massachusetts. Also, were there ways of decreasing costs of the Journal, our major expense? The Board would continue to examine this.

Representatives from Chapters who were present described quickly how they were functioning: 1. Southern California had 2 workshops on which they made enough profit to send a member to the Denver Festival. 2. Columbia/Willamette had a festival of Christmas Carol dancing last year. They have regular meetings every 2 months using members to teach rather than paid professionals. 3. Colorado has 3 workshops/year bring in professional people. They have 24 dance choirs in the Chapter area.

Given the number of questions and the amount of discussion, Carlynn made it very clear to all that she had kept the chapters well informed of the direction of the By-Laws Committee and had been inviting discussion and input since last Fall. It was moved to cast the vote on the By-Laws Proposal with the stipulat-

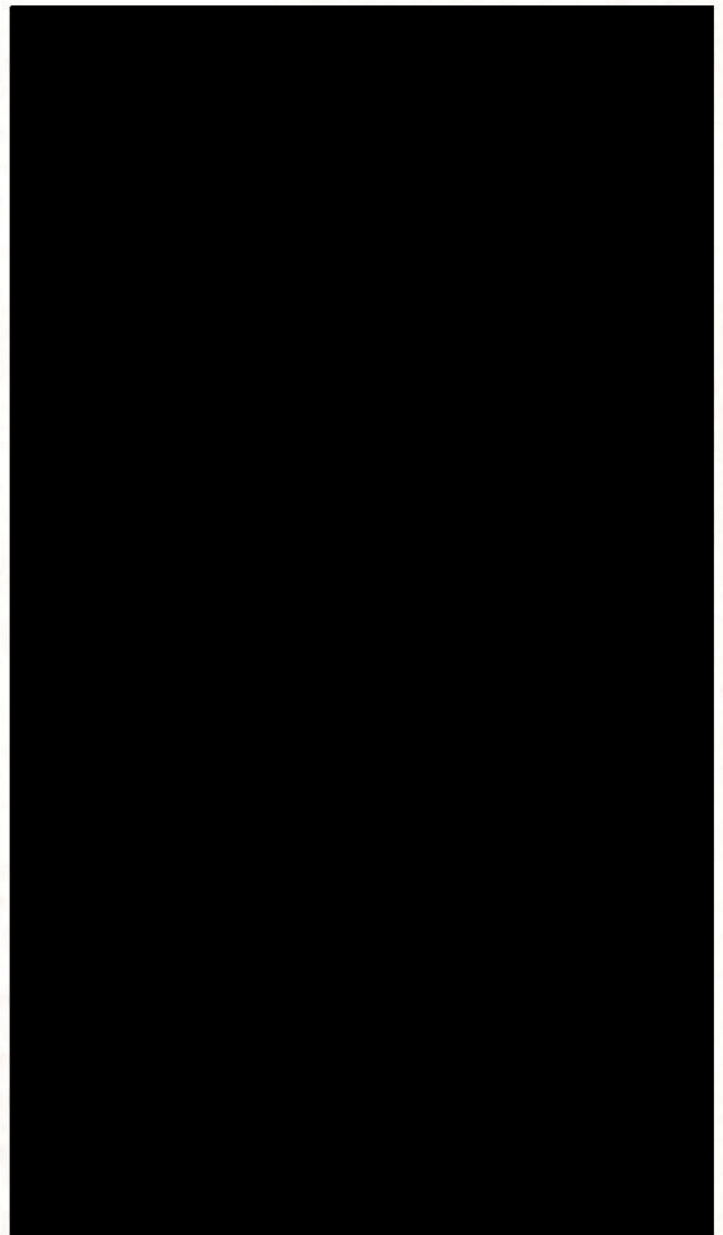
ion that a committee be appointed to look into the matter of defining and structuring chapters. The motion, of necessity, was denied. The vote had to be cast either Yes or No. The ballots were cast and collected.

It was moved that a committee be established to research the development of chapters and regions with a study of mutual responsibilities. Motion carried.

The meeting was adjourned with a prayer.

Respectfully submitted,
Carol Vassallo
Acting for Recording
Secretary, Dana Schlegel

*****SPOTLIGHT ON
NEW MEMBERS*****



** ** Recommended Reading ** **

1. About the House, Vol. 5, No. 11, Spring 1980: "The Ballet and the Church" by Noel Goodwin (pp. 46-47)
2. THE GOSPEL ACCORDING TO DANCE: Choreography and the Bible from Ballet to Modern by the editors of Dance Magazine, text by Giora Manor, \$12.95: Prompted by the 1979 international seminar, The Bible in Dance, this joyous, intelligent book is devoted to the timeless subject of Biblical themes in dance and to the area of dance dramaturgy. A handsome book with 200 dramatic photographs.

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Julie Lepeschkin, SDG member died suddenly on September 10, this year. SDG sends special sympathy to her husband Dr. Eugene Lepeschkin and her family.

LETTERS TO THE EDITOR

From (Miss) Rae Ory, Wilory Farm,
Quemado, Texas 78877:

Dear People,

I've just heard about you from Ann Clapp at the A.R.E. in Virginia Beach. I understand you publish a newsletter, and would really like to subscribe. Please start sending to me and bill me.

Have you been around very long? I'm so interested in getting into sacred dance. Recently I was lucky enough to find a teacher in Austin, Shirlee Dodge, who has worked in this area. She is starting to come down to the nearest town, Eagle Pass, to give monthly workshops in movement awareness and expressive dance.... and will start including some sacred dance too.

*****LIFE MEMBERS*****

*		*
*	Jo Anne Orr, Ohio	*
*	Ruth Rayton Ford, New York	*
*	Elaine Friedrich, California	*
*	Katherine Rutgers, Connecticut	*
*	Helen Sonderberby, Illinois	*
*		*

From CONNIE FISHER; SHAKER DANCE: "SIMPLE GIFTS" The song, "Simple Gifts" was sung in all the Shaker communities and has become a kind of signature song for the Shaker people. It may be found on page 136 of Edward Andrews' The Gift to be Simple and in many other song books. The dance itself is based upon the "square order shuffle", a favorite Shaker step. When the steps become familiar, this dance produces in the dancer a feeling of orderly peace and detachment from the body. Try it
(cont'd. page 32)

NEWS OF SACRED DANCE ACTIVITY
(Alphabetically by States)

AUSTRALIA -

Enclosed with Leaping was the new brochure of The Christian Dance Fellowship of Australia. Along with the fine pictures it states: "Dance is a way of enabling the whole person, body, mind and spirit, to worship God with Simple symbolic movements and to express the Christian faith in a visual, dynamic way....The aim of the Fellowship is not to glorify Dance but to bring glory to God through dance...."

CALIFORNIA -

Joyce Burn, Ed. Asst. and Youth Director, San Dimas United Methodist Church: The congregation sent representatives to a Worship and Arts series of workshops which included Clowning as Gospel Truth, Sacred Dance, Chancel Drama and Musicals, and Audio-Visual Media Use.

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Shirley Patrick, Delhi: At First Presbyterian Church, Tracy, the program was a Call to Worship (Romans 12:1), Abba Father (as Tom Pinkle shared at the Hebrew workshop), Doxology, and Song in Action "Rejoice Ye Pure in Heart". We shared a Lord's Prayer with Maria dancing her interpretation and Jolene and I dancing ours. We danced "Yesterday, Today, and Tomorrow" which takes the Yesterday, history of Christ, the Today, he lives for me now in victory, and Tomorrow, He will come for me, this is the mystery. As a result of our service, we were asked to tape 15 mini-spots on Channel 13, which will be seen as the station opens and closes.

*

Barbara Lyon, Fremont: To celebrate a major birthday of the priest, led the congregation in simple bowing and reaching movements for the Sanctus; an offertory was danced to a medley of the priest's favorite folk hymns as movements of his life;

a service of retirement was celebrated by clowns dancing an offertory to "Simple Gifts", John Denver's Summer, was danced and played as a Sanctus.

A special service at the Pacific Lutheran Theological Seminary was celebrated in early June; at my Baccalaureate Service for graduation from San Francisco Theological Seminary, we danced the Communion, Procession to "Let Us Break Bread Together".

Children's Corner - At St. James Episcopal Church in Fremont, for the Easter Eve the sixth grade created a service of death and rebirth by appearing as alienated bums, finally offering a gift of themselves to God, then moving into awareness of others and into community by sharing.

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Sr. Carol Reber, St. Christopher's Church, San Jose: A Confirmation liturgy in St. Agnes Parish, Detroit, included a dance-gestured invocation of The Holy Spirit by a triad to "Spirit of the Living Lord".

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Jan Bass, Berkeley: Jan Bass, a senior at the American Baptist Seminary of the West in Berkeley, led a workshop on sacred dance at the 1980 Music Camp for Lutheran Outdoor Ministries.

*

Barbara Shubin, The Good News Visible Dance Choir, Santa Rosa: A Liturgical Dance Workshop by Mikel Taxer, Presbyterian Minister from San Diego, was held October 27 through 31.

*

Anne Owens, Director Auburn Sacred Dance Choir, Auburn: The dance choir and I were honored to be chosen to participate in the culminating worship service for the Third Triennial Lutheran Women's Conference. We chose to share "Amazing Grace" and a silent movement interpretation of Psalm 30 immediately following an antiphonal chanting of the psalm by the congregation...The dance choir will be presenting several sections of a Navajo Christian Liturgy this fall.

The Sacramento area is having its first Sacred Dance Guild workshop Oct. 4, Westminster Presbyterian Church. The theme is "His Healing Spirit". The workshop is being organized by Anne Owens and Katheryn Gaffe-Lehman.

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Cindy Lee Lowry, Liturgical Dance, Whittier: The Alleluia Dancers held their summer workshop at La Casa De Maria in Santa Barbara July 14 to 19. On Saturday August 23 at the University Lutheran Chapel the movement studies involved were A Worship in Dance, Movement Therapy, Dance Ethnology. It is the hope of Jo Anne Combs, moderator, that we learn that in many cultures, dance is used as a vital vehicle for worship, for the maintenance of health and for preventing illness and disease.

The Sisters in the Santa Monica area plan to start having monthly workshops to generate new interest in liturgical dance.

"Easter" in Interrobang by Norman C. Habel

Universe
and every universe beyond,
spin and blaze,
whirl and dance,
leap and laugh
as never before.
It's happened.
It's new.
It's here.
The liberation.
The victory.
The new creation.
Christ has smashed death.
He has liberated the world.
He has freed the universe.
You and I and everything
are free again,
new again,
alive again.

COLORADO -

Ann Blessin, Denver: On May 25, 1980 at Montclair United Methodist Church, Marilyn Hermann, Marlin Stewert, Chuck Tadlock and Ann Marie Blessin dance to a negro spiritual called "I Wanta Be Ready". The theme was baptism and the dance symbolized baptism of fire through the use of two twenty feet long bright, red,

scarfs. James Weldon Johnson's "Creation" was danced, with Roger McGrew assistant pastor narrating.

Ann Blessin was dance director for the mentally and physically handicapped at Camp Hope June 15-21. Twenty-five campers and counselors attended the camp held at Buckhorn west of Fort Collins. -Joy- Interested - write to Ann Marie Blessin, 762 Olive St., Denver, CO 80220.

In July at the Saturday evening sharing session (Denver Festival) Chuck Tadlock, Ann Marie Blessin and Marlin Stewert danced to the Royal Scots Dragoon Guards "Amazing Grace". Uthnic steps were used to dance to the pipes and the traditional "Plaidie" was worn over the dancer's left shoulder.

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From Connie Fisher, Denver: The Rocky Mountain Sacred Dance Guild had a fall workshop "Senses of the Soul.... Dimensions of Wholeness" on November 1 at Christ Church United Methodist, Denver with Gloria Winber and Harvey Potthoff.

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(Ed. Note: To All SDG members - Do subscribe to the various Chapter Newsletters. They are very interesting! I have just gone over once more the Fall RMSDG Newsletter. Great!)

FLORIDA -

Kathleen McManus, Lake Park: Interest in Sacred Dance is beginning to increase here. Jane Mudgett of Lake Park has a movement choir at Community United Church of Christ...I began dancing for the Lord almost 2 years ago in the charismatic prayer community at St. Paul of the Cross in North Palm Beach. I have danced at Communion Meditation and at the Responsorial Psalm, and am hoping to try other parts of the Mass soon....I've been privileged to be part of a presentation entitled "The Witness". The Joyful Noise Ensemble based at St. Juliana's in West Palm Beach, has been presenting this since

last July...Just tonight I wrote a poem for a friend, a musician/singer who has played for me and who is going away to school....

Psalm 49, verses 3 and 6

Let them praise his name in the festive dance, let them sing praise to him with timbrel and harps, let the high praises of God be in their throats.

To Brian

Feel the dancing,
Joy is lancing me
as the music pours forth -
Meditating,
Then exulting,
People-blessing.
Peace grows.

Voice is flowing,
Fingers moving
In your own sacred dance.
The Lord you're showing!
His Spirit's blowing
From heart to heart to heart.

Feel the dancing.
Joy is lancing me
And my cup overflows.
So entrancing -
What a blessing,
To be played for by you.

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Virginia B. Shuker, Florida:

The St. Maurice Liturgical Dancers have been busy creating new dances: "Were You There", "Glory to God", "Sing to the Mountains" and Vivaldi's "Seasons - Winter" for presentation of gifts for the Tenth Anniversary outdoor Mass which drew 2000 worshippers.

We presented a lecture/demonstration on the history of sacred dance for Sept. 26 at St. Maurice using slides to develop the theme and illustrate further with our dances and then after a break returned to the church for a liturgy including dance for responsorial psalm and presentation of gifts.

MAINE -

From Shirley Stager, Corresponding

Secretary, Freedom: Sacred Dance Guild Officers "Retreat" to Hidden Valley Camp, August 21-25: "Beauty is the mark of God"....so writes Jane, age six, who joined us for lobster and singing around the campfire on Saturday night. I feel we were all marked by God during this retreat weekend at Hidden Valley. I saw people arriving...first Joan Sparrow and Jary Voos, then Sybille, Fred, and Vicki Volz and friend, Eva Herndon; followed on Friday by Gloria Castano and husband Bob Smith, Susan Potter and daughter Emily, Susan Gunn and Carlynn Reed....hot, tired, pale, and asking "Why am I making this long journey to the woods of Maine?"

By Saturday night I was looking into clear glowing eyes, browned skin, and relaxed smiles, all nurtured and coaxed into bloom by the magic of this "valley of love and delight." We walked and swam, boated and hot-tubbed, hiked and slid down Ledge Mountain, used the sauna and tennis courts, massaged each others tired bodies, crying out for touch and understanding, and ate and talked and laughed and ... LOVED one another.

At our Board meeting on Saturday morning we agreed that Hidden Valley should become an annual event...for creative brainstorming, rest, relaxation, and discovering one another. Sunday morning we sat together at the top of the meadow, and words were completely inadequate..."all creation stands on tiptoe...waiting for us, the sons and daughters of God...praise God from whom all blessings flow..."tis the gift to be simple...kum by yah, my Lord." Beauty surrounded us...we were marked by that beauty, and we left one another knowing exactly why we had made that long journey to Hidden Valley. Won't you join us there next August for the Second Annual Sacred Dance Guild Retreat?

MARYLAND -

D. Johnson, Frederick: In early June I was privileged to present min-workshops at the annual Catoctin Association Conference of the United Church of Christ, held at Hood College. At the Sunday morning service....danced the communion song "Take Our Bread" and Psalm 98. I danced a solo to the theme hymn of the conference "We would Be Building". The tune is Finlandia... .

My work as a leader in creatives at Camp Farthest Out (CFO) continues...The purpose of each CFO, worldwide, is to enable each person to find full expression of The Living God within - through prayer, worship, teaching, creatives and fellowship with other Christians. I am thrilled and humbled to be a part of this healing ministry. There is such joy in seeing how the Lord works in lives through music and worship-dance.....

This God given ministry is exciting and challenging. To share the many ways worship through dance can enhance our lives and lift us out of the common place is very satisfying.....

MASSACHUSETTS -

From Carol B. Davis, The Unitarian Church of Barnstable: On Sunday, March 23, Carol led a program for the Youth Worship Service on "The Language of Gesture", covered various categories of gesture - particularly those used in worship and concluded with a choral blessing interpreted in gesture by all present....

On April 26, Carol led a dance workshop for the Spring Conference of the Ballou-Channing District of Unitarian-Universalist Churches. The conference theme this year was: "Religion and the Arts." Participants explored technique, the elements of dance, and sources of inspiration....

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From Suanne Ferguson and the Springfield News, June 1980: DANCERS BRING RELIGIOUS EXPRESSION by Richard Conway

"They are young, and their bodies are pliant in moving, posturing and gesturing their praise and petitions. Their faces radiate the joy of their particular form of sacred service. They are The Emmanuel Dance Company, and Saturday night they brought their special expressions of the religious experience to a small but warmly responsive audience in Holy Name Church.

"The company of six young dancers and their director, Mrs. Suanne Ferguson, are from the Vestavia Hills United

Methodist Church of Birmingham, Alabama. Dance is a regular part of that church's worship services. The Emmanuel Dance Company is now on a national tour that will take them to the Sacred Dance Guild Festival at Endicott College, in Beverly, and end with participation in the Sacred Dance Guild Festival in Denver, Colorado.

"Their program, which is as much a sacred act of worship as any religious rite, is called "And This Is Love." The first half is divided into two segments which are called "God's Love Revealed Through the Old Testament" and "God's Love Revealed Through the New Testament." "God's Love Alive in the World Today" is the title of the second half.

"Most of the dancing is modern, with some elements of ballet and jazz. Some of the presentation is more theatrical than it is dance. One segment of the first half is a one-act play called "It Should Happen to a Dog," which is a serio-comic interpretation of the story of Jonah, with the major character, played by Barbara Folts, talking in a pseudo-New Yorkese accent.

"The first two dances tell the Genesis story. Five dancers appear in full sacks of stretch material. They are the shapeless masses from which God will create His world. Closing the act of creation, of course, is the appearance of Adam and then Eve. A 'Hymn of Thanksgiving,' which has the dancers skipping happily and raising their spread arms to the heavens brings the Old Testament segment to a close.

"Lynn Bowser dances an appealing portrait of the Virgin Mary, and this is followed by interpretations of three parables. An emotion-packed depiction of the Crucifixion, with David Rikard as the agonized Jesus, brings the first half to a close.

"Artistic director Suanne Ferguson opens the second half herself with a bodily expression of what happens when one comes to prayer. Cindy Ferguson dances a solo called 'Amazing Grace,' which finds much of its expression in arms being pulled sharply down and in and the body being drawn in, as in an act of contrition.

"'Wedding Song' features Lynn Browser

and David Ward and much use of the act of joining hands, done in a slow and highly theatrical manner. John Denver's "Love is Everywhere" finds the dancers in a happy square dance sort of mood, and this closing piece has them going out into the audience to try and bring people up to the altar with them to dance.

"Most of the music used is of the popular, largely folk, variety, although Vivaldi is represented in the parables set. Neither is most of the dancing anything of great difficulty or complexity. The message is simple one, and it is told in relatively simple terms. The costumes, designed by Mrs. Ferguson herself, are also simple, colorful, and attractive.

"The act of dancing unto God is recorded very early in Old Testament scriptures. But it is only within the last decade or so that it has been revived as a meaningful and acceptable act of worship to be used within the context of a service. The sincerity of expression of The Emmanuel Dance Company reveals a commitment of self and art that leaves one with warm and thoughtful emotions."

MICHIGAN -

Elsie Parsons Lamb, Holland: The Holland Sacred Dance Group, with Maxine De Bruyn, leader, had a challenging invitation in May. The Reformed Church Women met at the Fontainebleau Hotel in Miami Beach, Fla, for a five day Triennial meeting. Over 800 women attended this national meeting. The theme GOD RE-NEWS AND REMOLDS, REJOICE!

Ms. DeBruyn was one of a three person panel which keynoted the theme and stressed the WHOLE PERSON: BODY, MIND AND SPIRIT. Maxine stressed the necessity of a healthy-well conditioned body which can serve the Lord in worship through the medium of dance in the sanctuary of the church.

Bible study leader and prominent theologian from The Netherlands, Albert Van den Heuvel led an in-depth daily study of Romans 12. For two years Holland Sacred Dance group prepared for its significant role: Researched that scripture in

context of the whole of Paul's letter to the Romans; prepared a half-hour service which expanded the scripture text. This choreography culminated the entire Triennial experience: Harmony of The Body, Take My Life, Friendship, Boxes, Create In Me a Clean Heart, St. Francis Prayer, Bernstein's Mass Psalm 108:2 and Psalm 100, and the Lord's Prayer...

MINNESOTA -

Virginia Huffine, Rochester, On March 30 at the Unitarian Church in Rochester, An Irish Blessing was read by the minister, accompanied by an improvisation on Irish symphonic themes by organist Merrell N. Harris. The two figures in the dance symbolized the body which eventually lies beneath the sod, and the everliving spirit which rises to God. The work was presented as appropriate for the season of St. Patrick.

*

Damaris Jackson from Minneapolis will start work as dance choir director at Nativity Lutheran Church.

*

Carol Dell, Minneapolis: From here to Boston. It seems like a far away place, but it was there that we gathered for the annual Sacred Dance Festival. It proved to be an interesting and unusual week. With the theme of "Healing", I felt we were all a bit unsure of ourselves and at first a bit stymied. But with the willingness of all of us and the leaders, the week went well. The main events were highlighted: Morning zen meditation with a Buddha priest. I enjoyed this tremendously as it was a great way to begin a day. Ballet classes daily. What a work out! But it inspired me to move-on in the area of ballet. Healing lectures and exercises were interesting and informative. And it's always fun to see each other dance so the shared worship experiences were an enjoyment. Starfire's presentation of body awareness just might have been close to my highlight. But then there was Carolyn Deitering's evening of dance that couldn't be beat...as well as the Emmanuel Dancers' two hour presentation: "And this is Love", that was an inspiration. So much for the week. Here's hoping that if you didn't experience a Sacred Dance Festival yet, save your pennies and plan for the future: 1981 - Texas; 1982 - Florida!

Susan Bauer, Northfield: Mankato State University and Lutheran Campus Ministry co-sponsored a workshop in October in Region Nine at which I served as a resource leader. The day was spent exploring, all too briefly, the historical, theological and choreographic aspects of sacred dance.

From Friday, May 23rd to Sunday, May 25th, St. Theodore's Parish Center, Albert Lea, Minnesota sponsored a Sacred Dance - Movement Prayer Workshop. Resource leader was Carolyn Deitering, liturgical dancer from Tucson, Arizona.

Ze'eva Cohen, a professional dancer from New York, performed "Mothers of Israel" at the Minn. Jewish Community Center April 12. Ms. Cohen depicts four women from the Old Testament: Sara, Rebecca, Leah and Rachel. In line with our Jewish tradition, Judith Brin-Ingber performed on Friday March 28 at Mt. Zion Synagogue.

The St. Olaf Dance Company continues its work in Sacred Dance with the Choreographed Lecture Demonstration of Sacred Dance in the Christian Tradition, participating in services of worship, and the highlight of the year - a concert of Sacred Dance as part of the College of St. Thomas' First Sacred Arts Festival. Sue Clarke and Kathy Beckman-Mohn and Susan Bauer presented a Chapel Service in Dance in April 16, Boe Chapel, St. Olaf College. The St. Olaf Apprentice Dance Company did a Chapel service on May 2nd. For Christmas this year five of Daquin's French Noels will be presented during a Chapel service by the St. Olaf Dance Company.

MISSOURI -

Jim Weber, s.j., Saint Louis, Furz Memorial Bellarmine House of Studies: The Spring of 1980 was certainly a blessed time for sacred dance at St. Louis' College Church (birthplace of the St. Louis Jesuit music). I was asked to put together a dance troupe and choreograph a dance to Schutte's Glory to God - all within a week! for the Easter vigil liturgy. Three novice dancers and myself, through the gift of the Spirit no doubt, somehow prayed beautifully at the liturgy - attended by over 1500 parishoners. A month later we re-assembled the troupe and danced the

Gloria at St. Louis University's Graduation Mass. The thousand people in attendance "thirstily" prayed with the dancers.

Since then there have been more requests by parishoners and religious orders for dance and gesture at liturgy. The people are indeed thirsting for God's word in new prayer forms.

May I also add a note of compliment to the fine gesture and dance integrated into the Saturday evening liturgy at St. Paul's Church in Madison, Wisconsin. Keep up the blessed work!

NEW HAMPSHIRE -

Elsie Keefe formerly of the Bow Methodist Church and Concord has moved to Merrimack where she plans to continue with sacred dance. She has directed two children's and one adult group for several years and danced with the adult group. The Bow Childrens' group will be directed by Sandal Keefe and Darlene Lee, members of the adult group.

Mrs. Keefe recommends the record Bloom Where You Are Planted by the Rev. Carey Landry. During the year she was busy: Lenten service in Derry at the Central Congregational Church and at the St. James United Methodist church in Merrimack. In October she participated as an instructor at Boston University School of Theology for a three day workshop on the arts in worship.

NEW YORK -

Constance Durant, PH.D. Candidate in the Sociology of Religion and Collective Behavior At Suny, Albany: On July 17, 1980 I conducted a workshop at the Albany Women's Center on "West Indian Ritual Dance". The workshop opened with a lecture in which I traced the development of women in ritual, and then focused upon the particular use of women goddess figures in Haitian Voodoo.

On June 18, at the Schenectady County YWCA, I gave a dance performance using my own poems on religious themes to accompany my dance. The evening of choreo-poems was a three-hour performance followed by a question-answer session from the audience.

Vira Klawe, Huntington Dancers of Faith, Huntington, Long Island: We were permitted to attend a Spring Catholic workshop run by Carla DeSola which was delightful; our group is finding that we need to keep an eye out for Dance Workshops in other faiths and congregations than our own. ...And new for us: we had an overnight period to invent something to a poem made on the Biblical line: "We hung up our harps on a willow tree, for how could we worship our God in a foreign land?" Here is a perfect opportunity for a small group to become a Speech Choir, taught on the spot to pace themselves with the dancers....We are polishing a Christmas procession and dance all in one, the "Shepherds and Kings" from one of the Weston Prior (Vermont) tapes, and have chosen a ninth century Choral Dance to pattern it on, and on the recessional we take the Christmas Gift with both hands to the people of the congregation, symbolically...

*

From Carla DeSola, Omega Liturgical Dance New York: September 8: Vesper Service, Church of the Madonna, Ft. Lee, New Jersey; 29, Classes in Liturgical Dance began; Oct. 4, Brooklyn Diocese Conference, St. John's University, Long Island; 10-11, Workshop, Jesus House, Wilmington, Delaware; 18-20 The Congregational Church in South Glastonbury, Conn., Concert, workshop, liturgy; 25, All-day workshop and liturgy, Cathedral of St. John the Divine; November 1, 8, 15, Homeopathy for Dancers (An Introductory First Aid Course); 9, Dedication Service, St. James' Cathedral, Brooklyn; 20-22, "Bishop's Conference on Spirituality" Leesburg, Florida; December 14, West Parish Church, Andover, Mass, performance at service; 21, Advent Program, Evensong Service, Cathedral of St. John the Divine; January 30, 31, Workshop, Jesuit Spiritual Center, Wernersville, Pa.

OREGON and SOUTHERN WASHINGTON -

Ann Schneider: The Columbia Willamette Chapter of the SDG continues to be active. This year the chapter sponsored a workshop with Connie Fisher on old Testament dances, A Christmas Caroling party and a number of mini workshops led by local dancers; clowning, choreography and the

liturgical calendar, and in the future a workshop on children's creative movement.

Susan Cole, Betty Bateman, Debborah Murry, Ken Martin and Sharon Miller have performed clowning worship with the skillful worship leadership of Dennis Cole. They have developed quite a repertoire much of which was inspired by last year's Festival.

Ann Schneider produced the Eli, Eli piece choreographed by Connie Fisher using six men dressed in black suits and prayer shawls and yamakas for the Good Friday Service at St. Andrews Catholic Church.

Nita Karons along with other St. Andrews dancers performed her piece to the Gloria on Easter Eve vigil. The Trinity Lutheran dancers opened their Easter morning service with a dance of the women at the tomb...as the women completed their dance the trumpet blared and the celebration began. "Were you there when They Crucified my Lord" was the music chosen for a movement/dramatization for Good Friday.

Workshops of all sorts have been part of this year's activities, Ecumenical Ministries of Oregon - workshops leaders were Susan Cole and Joan Zingmark using the theme "David's Ladder/Ruth's Circle. Joan Zingmark taught an 8 week course at Marylhurst Educational Center on prayer and movement. Ann Schneider offered a course on dance in the history of the church at First Presbyterian for an introduction to the congregation. The Trinity Lutheran dancers offered a special workshop to their women's group using the Psalms as their inspiration for movement.

PENNSYLVANIA -

From Bryer Helmer, Lancaster: "The Moving Spirit" trio danced in worship during Advent and Lent in churches of many denominations this past year. A remark of my husband's led to an interesting discovery that we'd like to share with our S.D.G. friends.

Our dance for Lent, "Surely He has Borne Our Griefs" from Isaiah 53: 4-5, makes use of many symbolic movements appropriate to the passage of Scripture. After my husband had seen the dance, he remarked, "I wish I had understood the significance

of some of the movements. Why don't you give a brief explanation before you dance?" As dancers, we had never spoken about our dance, believing that the movement spoke for us. However, we pondered his comment.

As we practiced last February in St. Peter's U.C.C., Lancaster, we talked to the pastor about what these words from Isaiah meant to us and how we used that meaning in our dance. He suggested that we share this with the congregation before the morning worship service began so that when the time came for us to dance, the congregation would recognize the movement and the dance would be more meaningful. We carried this out and chose certain movements to use while we spoke. Many came after the service to tell us how much it meant to know what was happening. We also did this at any church, after consulting with the pastor.

Whether it is a paragraph in the worship bulletin or a message spoken by the dancers, it seems sacred dance should not be a guessing game.

VENEZUELA, SOUTH AMERICA -

Suzanne Williams, Caracas: While visiting my parents in Brazil, my husband and I were invited to participate in a Musical-Arts Workshop sponsored by "Univer" at the Methodist Institute. Nearly 100 participants from all over Brazil, mostly youth, explored various forms of creative arts in an effort to bring new life to old themes.

I led two sessions in Liturgical Movement. The first day was a lecture/demonstration presentation, since none had heard or seen sacred dance before. The second day was a time for them to begin moving and to begin exploring how to develop their own choreography around a scripture. Men as well as women participated, including several ministers. Their uninhibited joy was tremendous! On the last night the group presented a choreography of "The Song of Liberation" composed by one of the young pastors and sung by some of the young people. On the evaluation sheets at the end of the seminar the following comments were made: "In the movement I felt a sensation of liberty and a desire to express this joy I feel in belonging to Christ." "This was an experience that moved me, renewed my thoughts, and inspired me. I dis-

covered a new way to praise the Lord with my whole body and soul."

For one of the evening worship services, my husband and I led the group in a clown liturgy. Through the use of mime, the message of love and joy was communicated and shared. We began the service by having Phyllis Reily give a brief introduction and history of Christian clowning in Portuguese while Ward and I put on our makeup in front of them. The caliope music then began and our congregation became "as little children" and in the words of Paul, became "Fools for Christ."

Since returning to Caracas, where my husband is the minister of the interdenominational, English-speaking "United Christian Church," we began planning our first Liturgical Dance Workshop. It was held on Saturday, October 25 and was open to the community. Last Spring our congregation was introduced to Sacred Dance when Shirley Stager visited from Manchester, Connecticut and led a service which incorporated dance into the worship.

I look forward to seeing all of you next year at the Festival. I was sorry I couldn't attend the one on Healing - I heard it was great!

xx^xxx^x
x

Rev. Edward O. Butkofsky

xx^xxx^x
x

Sacred Dance in central Pennsylvania lost a good friend when the Rev. Edward O. Butkofsky died July 29 at the age of 80. An outstanding pastor and preacher in the United Church of Christ, Dr. Butkofsky was long interested in worship through sacred dance. In the 1960's he invited choreographer and dancer Mary Jane Wolbers to bring her dance choir from East Stroudsburg State College to his church, Salem United Church of Christ, in Harrisburg. The Choir presented "A Liturgy of Worship Interpreted in Sacred Dance" with Dr. Butkofsky as the Liturgist. This was a real first for sacred dance in the area. The service was later videotaped and shown on WITF-TV, Hershey, Pa., and a film of this service has been available through

the U.C.C. Penn. Central Conference office in Harrisburg.

As sacred dance blossomed in the Lancaster area, no SDG Workshop was complete without the presence of Ed Butkofsky. He particularly loved to participate in the group dances. His wife, Mary Alice, a minister herself, has been attuned to sacred dance and an active member of SDG for years.

Mary Alice and her family included sacred dance in their August 2 Service "celebrating life" of this delightful man. From the worship folder: "A Celebration of Life through Sacred Dance. 'Just As I Am' Interpreter of the Word through Dance--Kay Troxell, a friend who shared in Dr. Butkofsky's love for Sacred Dance."

COME WEST IN SUMMER 1981 FOR A WEEK OR TWO OF DANCE (Register by Dec. 30, 1980 for a substantial savings.)

Carla DeSola, Adelaide Ortegell, Judith Rock, Margaret Taylor, Connie Fisher, Doug Adams, Clif Trolin, Mike Moynahan and many other leaders in dance related to religion will be in Berkeley, California the last week of July and/or the first week of August, 1981 to teach courses at Pacific School of Religion and at "the Fourth National Clown, Mime, Puppetry and Dance Ministry Workshops" where they will join national leaders in clowning (Bill Peckham, Floyd Shaffer, and Margie Brown) and many others in puppetry and mime. AND at the end of those two weeks will come the Modern Liturgy "Festival of the Lively Arts in Worship".

Write Doug Adams now for pre-registration forms for the NATIONAL CLOWN, MIME, PUPPETRY, AND DANCE MINISTRY WORKSHOPS (August 2-8, 1981); for if you pre-register before December 30, 1980, you save \$50 off the regular \$125 cost of the week long workshops. Also ask him for forms describing the dance courses to be taught at Pacific School of Religion during the preceding week (July 27-31). Write Doug Adams at Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709. (Remember that coast to coast flights are cheaper

i.e. it is \$99 from New York to San Francisco on one airline and just \$125 on many. And staying at PSR housing or Univ. of Cal. Berkeley housing is the least expensive way you'll ever see the San Francisco Bay Area!

Spotlight on More Students in "Religion and Dance" Degree Programs at Pacific School of Religion, Berkeley, Ca.

What do students do who have completed courses of study in "religion and dance" at Pacific School of Religion? The following persons provide examples. MARGARET MORE teaches liturgical dance at Santa Clara University and directs sacred dance groups in Episcopal and Catholic churches as well as leading workshops across the country. She is currently writing a book about dancing carols from Christmas through Easter. DIANA KOELN serves as a minister at St. John's Presbyterian Church in Berkeley, Ca. and serves on the board of directors of "the Body and Soul Dance Company" in residence at St. John's. PAT deJONG serves as campus minister at San Francisco State University and uses her training in improv and dance to lead conferences across the country to experience dance, drama, and clowning in worship and education. CHRIS SHIBER serves as a United Methodist minister with the full range of church responsibility. JUDITH WAGNER serves as pastor of the United Church of Christ, Bloomington, Ca. and teaches dance at a nearby school as well as in church conference settings. Her photo book on dance in Christian education is based on her work with dance in churches. SANDRA PARK has taught extensively within the seminary programs in Berkeley and worked with the Dancers Workshop of San Francisco. KAREN McCLINTOCK serves as pastor of the Methodist church in Willits, Ca. and contributed the chapter on "Folk Dancing Christmas Carols" to Doug Adams' book Dancing Christmas Carols. JACQUELINE MEADOWS serves as pastor of Central United Methodist Church in Sacramento, Ca. and leads dance for individual and group growth. DAVID ATKINS serves as pastor of Montclair Methodist Church and has led his youth dance choirs on performing tours throughout the West. CATHY RICH is presently working on

an M.Div. degree from Pacific School of Religion where her focus is on theology and the arts, primarily sacred dance. Her goal is to be ordained by the United Presbyterian Church, looking toward opportunities for the use of movement in her counseling and ministry. She is also a member of Body and Soul Dance Company with whom she has been teaching and performing.

*****SPOTLIGHT ON
MORE NEW MEMBERS*****

BOOK REVIEW Doug Adams

THE LADY OF THE DANCE: A Movement Approach to the Biblical Figures of Wisdom in Worship and Education by Hal Taussig. Austin, The Sharing Co., 1980. Cost \$2.50 plus postage 50¢, P.O. Box 2224, Austin, Texas 78767.

In describing ways dancers can work with the biblical figures of Wisdom, Hal Taussig opens the way to dance more meaningfully some one hundred old and new testament texts and to incorporate more inclusive imagery of God, Christ, and Spirit in worship and education. Taussig's refreshing approach carries us beyond either/or choices between prophetic or priestly dance styles. Dancing wisdom widens the range of religious response beyond the circle dance (symmetry) of the priests or the march (asymmetry) of the prophets; for the Wisdom is a wandering, playing, descending and ascending figure creating, sheltering, and sustaining.

BLACK CHURCH AND SACRED DANCE

by Sylvia B. Bryant

Sacred Dance has never officially attained a place within the worship liturgy of the Black Church. Yet, dance has always been a vital part of the Black religious experience. To deny the role of dance in the Black church experience would mean obscuring an important aspect of Black History and culture. Within the context of the Black experience there is a very

thin line between the religious and the secular. Thus, Jazz, dance, Blues, spirituals, gospels, and Black preaching are inextricably bound together in the sense that all deal with the dreams, hopes, aspirations, pain, suffering, liberation, and the deepest yearning of Black people. As one writer described the lifestyle of Black people: Monday through Thursday is always hard work, sweat, and Blues. Friday and Saturday is Jazz and Boogie time. Sunday is always a time of Celebration. "We have come this far by faith, leaning on the Lord, and he has never failed us yet." "God is so good to us, He has set us free!"

Dance in the Black Worship experience finds its roots in Africa. Millions of Blacks from the dance cultures of West Africa came to America through the slave trade. Every effort was made by slave owners to eliminate every vestige of African culture. However, the memory of ancient myths, animal folk tales, dances to celebrate community life, drum rhythms, and an unshakeable belief in an omnipotent God with a host of intermediaries defied all attempts at annihilation. The Slave never lost his song, dance, and rhythmic expressions.

(For the remainder of Sylvia's Article look to the Winter Journal!)

Another Special from the Summer: The following poem was written by one of the cleaning women at Endicott College in Beverly, Ma. These were her impressions as she met and observed our dear Guild members from all over the country settling in during the first few hours of our conference....Gloria Castano:

I HAVE MET MANY FINE PEOPLE TODAY!
THEY STRESS MOVEMENT AND DANCE AS THEY PRAY.

I WATCHED THEM - AS THEY WALKED THIS PLACE
SO PEACEFUL AND EACH A SMILE ON HER FACE

THEY APPRECIATE EVERY LITTLE THING
THEY HAVE LOVE THAT ONLY GOD CAN BRING

THEY SEEM - QUIET - GENTLE & SWEET
THEY HAVE NICE MANNERS AND ARE VERY NEAT.

THEY HAVE BROUGHT HAPPINESS TO MY DAY -
I ONLY WISH THEY COULD STAY

BUT - THEY MUST BRING JOY TO OTHERS YOU
SEE
THEY MUST LEAVE AND PLEASE OTHERS
BESIDES ME.

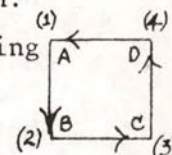
- Lorraine Maxwell

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and I think you will see what I mean.

I. (Dancers form a square, each facing CCW, arms at side, heads up.)



Beat

- | | |
|-----------------------|----------------------------|
| 1 R steps fwd | 7 R steps bwd |
| 2 L steps fwd | 8 L steps bwd |
| 3 R steps fwd | 9 ¼ turn R, R step fwd |
| 4 ¼ turn to R, step L | 10 L steps fwd |
| 5 R steps bwd | 11 Shuffle step: R |
| 6 L steps bwd | steps place, L steps place |

(to be concluded Winter Issue)

WHAT IS THE SACRED DANCE GUILD?

The Sacred Dance Guild is a non-profit corporation with international membership devoted to sacred dance in worship.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association which pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of "Sacred Dance Guild" and the Guild incorporated in 1965.

Leadership and technique opportunities are offered at workshops and festivals. The 1981 Festival will be June 17-21 at Trinity University in San Antonio, Texas. The 1982 Festival will be in March at University of Miami in Coral Gables, Florida.

The Guild publishes a JOURNAL three times a year. Each issue includes feature articles and reviews of recent literature pertinent to sacred dance, reports of members' activities, and announcements of upcoming events.

The Guild makes available the resource kit described below.

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild. Many members are dancers, dance directors, clergy, religious educational directors, and musicians, as well as simply interested supporters.

The Sacred Dance Guild promotes dance

— in **ART**, for creative discoveries of self and relatedness

— in **RELIGION**, for enriched experiences of corporate worship and liturgical community

— in **EDUCATION**, for creative and disciplined growth of the whole person — mind and spirit and body — in relationship with God and others.

SACRED DANCE GUILD KIT

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by Carlynn Reed

(a history of the Sacred Dance Guild)

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by Judith Rock

3. INVOLVING PEOPLE IN DANCING WORSHIP: HISTORIC AND CONTEMPORARY PATTERNS

by Doug Adams

4. CONSIDERATIONS FOR STARTING AND STRETCHING A DANCE CHOIR

by Margaret Taylor

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Dancing Christmas Carols

edited by Doug Adams

with members of the Sacred Dance Guild
of the United States and Canada

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Good King Wenceslas . . .
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Here We Come A Wassailing . . .
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INDIVIDUALS AND GROUPS is written by Barbara Lyon who teaches at Pacific School of Religion in Berkeley California and works in convalescent and retirement homes as well as in church groups of all ages.

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Chapter One: THE VALUE OF BREATH AS POTENTIAL HEALER:

Dramatic Relaxation, Personal Rhythm Dance, Directed Breathing, Abdominal Breathing, Breath Space, Breath Rhythm Shifts, Breath Words, Breath Exchange.

Chapter Two: INDIVIDUAL & INNER RESPONSE IN DANCE:

Dance Meditation, Meditational Dance for Centering, Balanced Walk, Lower Spinal Flex, Plough, Pelvic Tilt, Head Only, Below the Neck Only, Grounded Lift, Individual Parts, Creation, Trust, Dance-a-Picture, Dance Into Alternatives, Space, Time, Force, Foot Consciousness.

Chapter Three: CORPORATE & RELATIONAL RESPONSE IN DANCE

Visualize a Circle, Visualize a Circle Flowering, Getting Acquainted, A Circle Experienced Kinessthetically, Mirroring, Trust, Statues, Letting Go, Dance of Opposites, Embodied Sound, Animals, Symbols of Significance, Life and Death, Create a Ritual.

Chapter Four: EVALUATION OF MOST HELPFUL DANCE METHODS

Appendix One: Dance in Liturgy; Appendix Two: Dance With the Handicapped; Appendix Three: Nine-Week Course Outline Bibliography